534 [197] the Haitian word for "twins." They are used primarily for secular music of the Cuban type, and may in fact be an importation from Cuba. The marassa is one of the few drums on which a finger technique is used; that is, striking with individual fingers rather than with grouped fingers. Marassas are often played in concert with guitars and marimbas.

The *basse* is the shallow finger drum resembling what in the United States is called the tambourine. Constructed in the pattern of an African prototype, its head is usually fifteen or eighteen inches in diameter and made of goatskin. Small metal disks sometimes are inserted in the frame [314] to act as rattles. The head is kept well coated with resin or beeswax and [237] is tapped and rubbed with the fingers. The *basse* is used only for secular music, except in the rare instances when it is used in Congo services. Some Haitians believe that the name of the instrument comes from the word *Basque*.

534 202 It is reported that signal drums were still in use a decade ago in remote sections of the southwestern peninsula. One of these instruments, according to description, is distinguished mainly by is large belly and small mouth; like the Juba drum, it is played on its side. Another style of signal drum has a slit in the side and is phyed erect, much like an African slit-log drum standing on end.

534 [171] Another percussion instrument is the bamboo stanping tube, called the *ganbo* or *ti kanmbo*. It is African in origin and probably takes its name from the Loango term for the same device, *dikumbo*.[2] The stamping tube is simply a length of bamboo, open at one end and closed at the other by a natural joint membrane. The cloed end is struck sharply upon the ground, and the tone comes from the open top. The device works like an inverted drum, the closed end functioning like a drumhead. A battery of four or five ganbos may provide the percussion music otherwise played by drums. The musicin corresponding to the *bulatier* of the drum orchestra plays two small stamping tubes, one in each hand. The other musicians have one each, thicker and longer than the bulatier's and producing deeper tones. Cupped hands are manipulated over the open ends for varying the sounds. This instrument [171] has survived in various parts of the New World where Africans were settled, particularly other West Indian islands, Brazil, and Venezuela. In Venezuela the stamping tubes are called *quitiplas*.[3] They have recently been reported from various areas of West Africa, including French Equatorial Africa.[4]

534 648 798 [115] The ganbos had a singular burst of popularity in Haiti during the United States military occupation of the country after the first World War, when drums were often seized and destroyed. Drums could not

[2] [Informant: Joseph Lengo, Brazzaville. Cf P354, Category 116. --Analyst]

[3] [Library of Congress album, Folk Music of Venezuela. Cf P 354 Category 116. --Analyst]

[4] [Pamphlet accompanying recording Music of Equatorial Africa (New York: Folkways Library, 1950). Cf P 354, cat. 116. --Analyst]

2: Courlander B-5 (1937-1955) 1960 SV3 Haiti SV3

easily be hidden, but the ganbos were simply slipped into the straw roofs and thus put out of sight. Moreover, by some strange process of reasoning, military authorities regarded the bamboos as "harmless," though they were used for the same purposes as the contraband drums.

There are numerous other kinds of simple percussion devices. One such instrument, now less commonly seen than previously, is a length of open bamboo laid in the crotches of two Y-shaped sticks set in the ground. Like other *catas*, the bamboo is beaten with two sticks. Some Haitians believe that in former days such bamboos were played in batteries like a xylophone.

Sometimes a light-weight wooden cylinder, or perhaps a drum denuded of its playing head, is carried by the timekeeper of a coumbite. It, also, is played on the side with sticks.

Wooden mortars for pulverizing grain take on the character of musical instruments when used in combination with voices. When two or more mortars are used, with two men or women wielding the long polelike pestles in each mortar, the rhythmic effects can become fairly complicated.

The *claves* or *palos* (small hardwood sticks) are used primarily in connection with secular dances of a Cuban type, or to accompany such instruments as the guitar and the marimba. One stick is held loosely in the natural fold of the hand, so that it is free to vibrate, and is struck sharply with the second stick. The tone is almost metallic because of the hardness of the wood, usually lignum vitae. The name of the instrument is recognizable as a form of *clavar*, or *clavo*, Spanish for "peg" or "nail." It is thought that wooden shipbuilding pegs provided the name for this device, which has equivalents in West Africa.

Among the folk instruments there are various kinds of horns and trumpets. Cows' horns are played musically in some parts of the southern peninsula, though usually they are used as ritual instruments and signaling devices. Wooden trumpets called *pistons* are carved from the stems of the papaya tree. Conch-shell trumpets, known as *lambis*, are commonly used as signaling devices by fishermen. They are also to be found among the coumbites, in Rara festivities, and occasionally in rituals, where they are usually identified with sea deities. In carnival times the old fashioned phonograph horn makes its appearance as a combined trumpet and voice amplifier.

Probably the most important of the trumpets is the one made of bamboo. It is called a *vaccine* or *bois bourrique*. Both names have interesting origins. The cow's horn was at one time used for magico-medical purposes. The leaf doctor used it as an "applicator" of powders and potions. A small opening was made in the point of the horn, and

[See plate 8, P. 112-F. -- Analyst]